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was the desideratum; but it was gratifying to observe in this instance that he in a very short time "played himself" out."

The liberality of the view taken by Mr. Bishop of the subject, in the case to which the writer has alluded, must be admitted: he was content to give his services on the Sunday, provided he received a bare remuneration for time which in other circumstances would be made available to his secular interest. Nothing could be more reasonable—nothing more just. We cannot think that the services of an intelligent musician like Mr. Bishop will long remain in the market, provided he wishes to transfer them to a more congenial sphere of action.

In expressing this opinion, the writer has no private interests to serve—he is an absolute stranger to Mr. Bishop; he has certainly occasionally, in another publication, reviewed his works, but here his knowledge of Mr. Bishop wholly ceases.

In conclusion, it must be conceded that the scale of remuneration is perfectly absurd; and forms a parallel case to a genuine advertisement which appeared a few months ago, in a country paper, to which as a real curiosity we shall introduce our readers:—"Wanted, a person who can teach music and lead a country choir, where there is a finger organ and organist: he may combine his situation of conductor with that of in-door servant; the conductor's salary is £10 a-year. Apply by letter only, 732, Herald-office, Birmingham."

This we assure our readers is an authentic copy of a genuine advertisement—a correspondent having taken the proper steps at the time of its appearance to satisfy himself of the fact.

Well might the writer's correspondent, as a musical professor, exclaim, "To this complexion have we come at last."

VERNON.

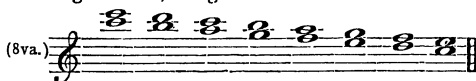
SUBHARMONICS.

Contributed by W. R. BEXFIELD, D.M.

I BEG leave to place before the public what has attracted and received my attention from time to time, but more particularly within the last two or three months.

The subject I propose for the kind attention of my readers is what I beg to term *Subharmonics*.

I find from organ-builders that in tuning they have always heard a "hum," and Tartini speaks of "a bass note" being heard when double notes are played on the violin; but it is of the *actual law* of these "hums" and "bass notes" that I will now speak at length. The reader must place himself in very close connection with the pipes of an organ, and having drawn the "principal" stop alone, must play the following notes, and to each chord he will hear a *given* bass, which is produced by the vibration of the two notes: this given bass, I beg to call *Subharmonics* :—



pipes, for instance G and A \flat in Altissimo, being a small semitone from each other on most of our organs, produce BB for the Subharmonic, thus:—



the Subharmonic being nearly five octaves below.

If we could have a set of pipes tuned in quarter tones, the result would be that some of the highest notes would produce Subharmonics as low as C C C; but directly the two pipes are tuned in unison, a muteness or absence of Subharmonics must immediately be experienced. Two pipes sounding *nearly* the same note produce a Subharmonic of seven or eight octaves below, and lower still beyond calculation.

I conceive that a very short study of these Subharmonics will be useful to violin players in double-stopping the highest notes of the instrument, indeed it will be an easy matter to play in tune to the 16th of a tone, or even closer: for instance, suppose the two notes to be E and C (3rds) in Altissimo; should the Subharmonic sound B flat, the 3rd will be a *quarter* of a tone too small; and should the Subharmonic sound B, the 3rd will still be out of tune by the 8th of a tone, and should the Subharmonic sound a note between B and C, the 3rd will be a 16th of a tone too small. This last fact will also enable organists to test the temperament of their "king of instruments" with the utmost nicety.

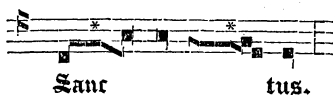
TO CORRESPONDENTS.

W. B. is thanked for his list of *Glees and Madrigals*.

W. C. D., Middlewich. — *We regret that we cannot find room to print your enthusiastic letter in praise of Handel. Mr. Macfarren's thorough appreciation of Handel's merits has been often stated in print.*

G. S., Handsworth near Sheffield, requires the precise meaning of the word "Counterpoint." Dr. Johnson gives two definitions.—"This word was a monkish term for that kind of musick, in which notes of equal duration, but of different harmony, are set in opposition to each other; The art of composing harmony." For a description of the origin and various kind of Counterpoint, see *Hawkins's History of Music*.

As a Subscriber to the *Musical Times*, may I request an explanation of the long character so frequently met with in old missals and office-books. In the specimen below I have indicated this character by an asterisk:—



[The long characters are called Ligatures and Obliquities. A full account of their uses, &c., is given in *Hawkins's History of Music*, to which book our correspondent is referred.]—Ed. *Musical Times*.

Colored Envelopes are sent to all Subscribers whose payment in advance is exhausted. The paper will be discontinued where the Subscriber neglects to renew. We again remind those who are disappointed in getting back numbers, that only the music pages are stereotyped, and of the rest of the paper, only sufficient are printed to supply the current sale.

TAXES ON KNOWLEDGE.

The direct Taxes* on this number of	
<i>Musical Times</i>	£5 2 4
Brought forward since January . . .	57 15 2
	£62 17 6

* See details in former numbers—but it must not be forgotten that this heavy Tax is on our humble three-half-penny periodical.

Brief Chronicle of the last Month.

THE CECILIAN SOCIETY.—This society, on the 7th of October, performed *Elijah* to a crowded audience. The band and chorus were complete, and the performance of the oratorio left little to be desired. The principal solo parts were ably sustained by Mrs. J. Roe, Mrs. W. Dixon, Messrs. J. W. Barsham, Blackbee, and Gadsby. Mr. Shoubridge conducted with his usual ability, and no doubt to him must be attributed much of the recent improvement in the performance of this society. As a tribute of respect to the memory of the late Duke of Wellington, the oratorio was preceded by the Dead March, and a short Selection from *Samson*.

BOW AND MILE-END HARMONIC SOCIETY.—The first public performance of this society took place on the 28th of September: too late for a notice in our last number. The performance consisted of two parts—the first sacred, the second secular. Several of the pieces were encores, and great practical skill was shown by Mr. Ivimey, of Gresham College, who conducted on the occasion. The accompanist, Mrs. Crawley, an amateur, evinced a good knowledge of her task, and a delicate and refined taste. The audience was of a very high character.

LIMEHOUSE CHORAL SOCIETY.—This society continues its very prosperous career, under the direction of Mr. Hodd. Amongst several concerts given by its members was one on the 15th of Oct., which created a more than usual amount of interest in the neighbourhood. The first part was selected from *Judas Maccabaeus*, commencing with the Dead March and Overture from *Saul*; and the second part was the finale movement of Mozart's 6th Symphony, and a selection from *Samson* and Haydn's *Creation*, concluding with Beethoven's sublime Chorus, "Hallelujah to the Father." The band was exceedingly effective, being assisted by several gentlemen of the Cecilian Society.

LECTURE ON PSALMODY.—On the 6th of Oct., a short lecture on Psalmody was delivered at Spencer Place Chapel, Goswell Street Road, by Mr. Joseph Smith. At the conclusion of the lecture, about seventy names were enrolled for the purpose of forming a class for elementary instruction. The class commenced operations on the 13th instant, having as its hand-book Collett's Rudiments (Nos. 37 and 57 of the *Musical Times*). The zealous spirit evinced by the pupils augured success to the projectors of the class.

HER MAJESTY'S THEATRE ASSOCIATION.—We are given to understand that this scheme has been warmly adopted, not only by the aristocracy, but by the general public; and that there is a fair prospect of its effects being tested in the ensuing season. We hope the information is correct, as the establishment of such a company cannot fail to be advantageous to the cause of music generally.

HOXTON SACRED CHORAL SOCIETY.—This society was established in October, 1850, and holds its meetings on Thursday evenings, in the Wesleyan School Rooms, New Ivy Street, Hoxton. The second annual festival was held on the 12th instant, when a selection of standard music was performed. The programme included psalmody and chanting, some choice anthems and chorusses, from Weldon, Kent, Steffani, Mozart, Haydn, and others; also a selection from the *Messiah*. Under the direction of Mr. A.